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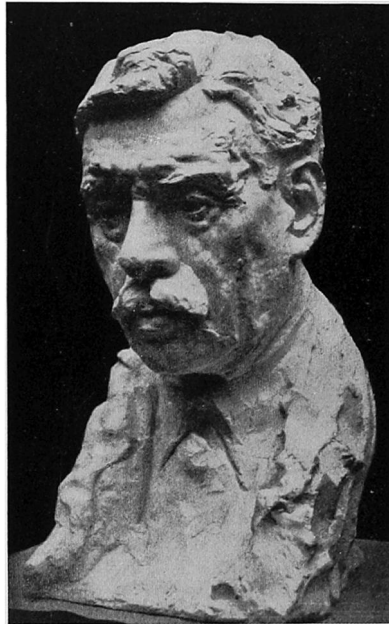
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ART NEWS FROM THE OLD WORLD

✱ The annual picture show of the Cercle Artistique et Littéraire, commonly known as the "Cercle Volney," which opened recently with the traditional visit of the president of the Republic, marked the commencement of the art season in Paris, which culminates with the two great spring picture fairs or "salons" in the Grand Palais. Smaller exhibitions like that of the Volney, which comprises only two hundred and forty-five paintings and thirty works of sculpture or artistic jewels in enamel and gold, are always closely watched by amateurs and critics, because, as a critic aptly puts it, these little shows contain the latest efforts of the French masters; and strike the keynote of the coming art season. Portraiture in the Volney exhibition did not this year, as hitherto, monopolize the attention of the painters. There were excellent landscapes and seascapes, charming bits of allegory, humorous caricatures, and truthful still life. Nevertheless, nearly one-third of the paintings were portraits, and it was in portraiture that one found this year a further advance in that happy transformation which French painters have for the last two years been striving for—a transformation largely due to the wholesome influence of their studies of the English school of Gainsborough, Romney, and Lawrence. The portrait in dark, somber tones, with still more somber backgrounds in vague, dismal, neutral tints, has had its day. With scarcely an exception the portraits in the Volney show were in light, transparent tones. Deep, far-reaching backgrounds were carefully composed, and great attention was bestowed upon the accessories and homelike surroundings that enhance the character and individu-



BUST OF FALAUÏÈRE
By A. Rodin



STUDY

By Jules Chéret

ality of the model, whether the work be judged merely as a likeness or as a picture. It is also noteworthy that this movement toward atmosphere and light was most strongly accentuated in the paintings of older men, such as Bonnat, Ferdinand Humbert, Flameng, Raphael Collin, Jules Leffebvre, Frédéric Lauth, Alexis Vollon, and Weerts.

✿ The twenty-second annual exhibition of women painters and sculptors was opened recently by President Loubet in the Grand Palace of Fine Arts, Paris. There are upwards of twelve hundred numbers in the catalogue, and the president walked for nearly an hour, a veritable victim of duty, in this wilderness of canvases, representing flowers, fruit, pastoral nymphs, and beauties of fugitive Eves in plaster or marble. The exhibition this year is declared to be mediocre and to contain

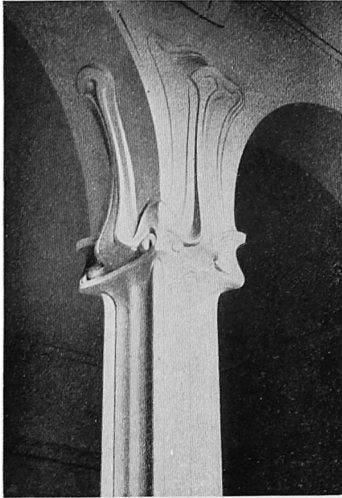
no artistic revelation. There are several works, however, of real merit. First of all—to mention two or three—is the full length portrait in white of the Princess of Argondon, by the Marquise de Wentworth, an American painter, one of whose pictures hangs in the National Luxembourg gallery. The Duchess d'Uzes exhibits a large statue of the Virgin, molded with great delicacy and anatomical truthfulness. And Mlle. Jeanne de Montigny, a pupil of her stepfather, the Comte Suau de la Croix, sends some beautiful specimens of jewelry in translucent enamel, a style of ornamentation that is rapidly

gaining in favor in Parisian society. These and other works of merit relieve the dead level of mediocrity that prevails in the galleries.

✱ J. F. Raffaelli and his associates have had an exhibition of great interest to artists in Paris this winter. The distinctive feature of the exhibition was that all of the pictures were executed by the new process that has created quite a commotion in the art world—les crayons Raffaelli. According to the *Paris World*, "these crayons present somewhat the appearance of pastels, but in reality consist of a sort of solidified oil and give on the canvas the impression of oil-painting. The advantages to the artist of this process are many, first of which is the immense saving of time. It does away with the labor of preparing the colors on the palette, and once a thing is done there is no waiting for it to dry. The amount of traps which an artist is obliged to carry about with him on sketching tours is reduced to a minimum, since he has only to carry his box of crayons." M. Raffaelli recently returned to Paris from London, where he went to deliver a lecture on solid paints. He is delighted with his visit, and says there is more enthusiasm for them there than in Paris. He declares he found English society revolutionized since his last



STUDY
By Jules Chéret



CAPITAL
L'Art Nouveau

Ladislaus von Paal, the Hungarian artist, who died some twenty years ago, was recently held in Buda-Pesth. He was a contemporary and friend of Munkacsy, but was chiefly influenced by Paris, where he spent most of his life, which was not a happy one, owing to his lack of success among his countrymen. His pictures, mostly landscapes, found their warmest admirers in England.

✿ A number of paintings by artists dead more than ten years have been transferred from the Luxembourg to the Louvre. Among the principal names represented by them are Meissonier, Bonvin, Ribot, Bastien-Lepage, and Jules Dupré. The collection left

visit, ten years ago, and might have thought himself in the United States, he found so much "go-aheadativeness" among the people.

✿ A Rome correspondent says that owing to unscientific treatment while they were being renovated, several famous pictures belonging to the Rosso Palace, at Genoa, have been lost to the world. The paintings included two Van Dycks, a Carlo Maratta, a Pris Bordone, a Valerio Castelli, and two Guido Renis. The cleaning was intrusted to a professional cleaner, who washed the paintings with an alkaline solution, which completely destroyed them. It is stated that the Van Dycks were among the most valuable specimens of his work. The loss is incalculable to the public at large.

✿ An exhibition of the works of



FABRIC DESIGN
By Mlle. Winterwerber

by the late Thomy-Thierry to the French government is now on view in the Louvre, to the delight of the museum's multitude of visitors.

✿ An historical congress of special importance to art students will be held in Rome, beginning early in April. The sessions, which will last several weeks, will be held in the Roman college. The members interested in the history of art, to which many sessions will be devoted, are offered free access to all the collections under government control, and reduced rates upon the Italian railways. Further information may be obtained from Signor Giacomo Gorrini, 26 Via del Collegio Romano, Rome.

✿ The king of Italy, acting upon a suggestion of his minister of education, has ordered a monumental work concerning Leonardo da Vinci to be published at state expense. It will contain all the artist's writings, copies of his pictures, and everything of interest about him to be found anywhere in Europe. The British Museum, the National Library of Paris, and the Library of Munich have placed their da Vinci treasures at the disposal of Professor Piumati, who will have charge of the work.

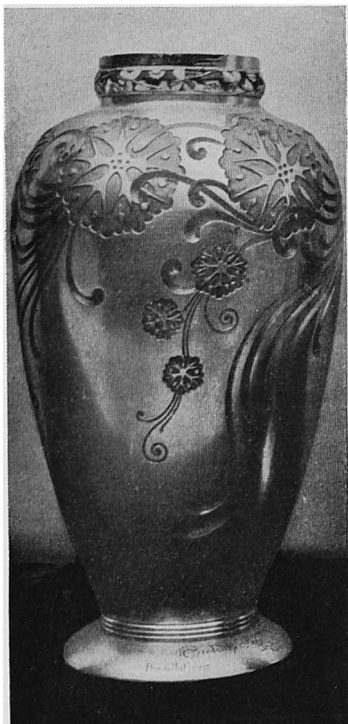
✿ M. Laurent Leclaire, the sculptor, died recently at the age of seventy-six. He was born at Vermenton in France, in 1827, and studied under Vital Dubray. He had been a constant exhibitor at the Salon since 1867, in which year he sent two statues in plaster, "La Source" and a "Berger." He executed busts of Jean Cousin and Soufflot, and a large number of allegorical works, as well as sketches in charcoal. His last contribution was "La Réveil," which appeared in the Salon in 1900.

✿ The Boymans Museum, in Rotterdam, recently bought two rare old pictures, one by Gerrit Dow and the other by Jan Van Goyen. The first is the picture of an old woman, painted in the master's best style; the other represents the Haarlem-mermeer (the Lake of Haarlem, now drained), with the town of Haarlem on the horizon. The painting is dated 1651.



SILVER VASE
Cardeilhac, Paris

✿ M. Rodin has completed the model for the monument to Puvis de Chavannes, which was decided upon two years ago. The French government has granted ten thousand francs toward the monument, the city of Paris has given five thousand francs, the Société Nationale des Beaux-Arts and the family of the artist each a similar amount.



SILVER VASE
Cardeilhac, Paris

The private subscriptions amount to about five thousand francs. The monument will be erected in Paris.

✿ The first prize of four hundred dollars at the Paris competition for artistic shop signs was awarded to M. Willette for his picture of representation of a parchment cover of an old missal with the Virgin and Child in the center. It is intended for a shop on the Quai Voltaire devoted to the sale of devotional books.

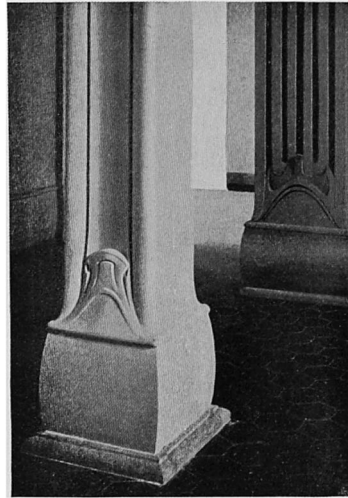
✿ M. J. B. E. Detaille has executed four models, each comprehending three large panels, from which a selection will be made, as his contribution to the decoration of the Pantheon. The four sketches respectively illustrate the Revolution of 1830, the Volunteers of 1792, the Funeral of Damremont, and the Chant du Depart.

✿ The Petit Palais on the Champs Élysees, one of the permanent buildings of the Exposition of 1900, erected on the site of the old Palais del'Industrie, has been turned over to the municipality of Paris, and will be termed henceforth Le Palais des Beaux-Arts de la Ville de Paris. The treasures left the

city by the Dutuit brothers of Rouen occupy a portion of the space. A street is to be named Dutuit, and the widow of the brother last to die, an Italian lady, intends to add from time to time to the collection. President Loubet, M. Abel Combarieu, chief of the civil household, and General Dubois, chief of the military household, attended the opening, together with M. Paul Escudier, president of the municipal council, M. de Selves, prefect of the department of the Seine, M. Lepine, prefect of police, and M. Chaumie, minister of public instruction. M. Escudier thanked the Dutuit heirs on behalf

of the city, and alluded to art as "the second education of the people," which should be encouraged.

✿ At the Royal Hibernian Academy recently, the winter exhibition of old masters was opened by the lord lieutenant of Ireland. It consisted of pictures by old masters, collected from various country houses in Ireland, pictures which were hitherto quite unknown to the public or even to art connoisseurs. There was a splendid representation of Reynolds, Gainsborough, and Hoppner of the British school, and of Watteau, Greuze, and Lancret of the French school, together with representative pictures by by-gone Irish artists, whose names even, in some cases, are unknown to the majority of their countrymen, such as Nathaniel Hone, Hugh Hamilton, and William Cumming. It may give some idea of the character of the Dublin show



BASE OF COLUMN
L'Art Nouveau



FABRIC DESIGN
By Mlle. Plailly

to mention that the one hundred and fifty canvases on its walls would be extremely cheap at one million dollars. The exhibition was under the auspices of the Royal Hibernian Academy, but it owed its inception and organization to a clever young Irish gentleman, Hugh P. Lane.

✿ Dresden will open next September an exhibition of the life-work of Ludwig Richter, the artist and illustrator whom German critics call the most German of German artists of the nineteenth century. Richter was born in Dresden in 1803, and died there in June, 1884. He was a

pupil of his father, who was a well-known engraver, and his first work consisted of engravings of landscapes and scenes of peasant life. He traveled a great deal in his early days, having been fortunate enough to win the favor of a rich Russian nobleman, who took him with him upon a five years' trip all over Europe. In 1828 he settled down in Meissen as director of the art school there, and in

addition to his work as teacher he did a vast amount of illustrating for popular books of the day. Later in life he began to paint in oil, many of his landscapes finding their place in the Berlin and Dresden museums. In 1841 Richter was appointed professor of landscape-painting in Dresden, a post which he held for more than thirty-five years. Now his pictures are regarded in Germany as great works of art. Outside of Germany, however, they are severely criticised.

✱ Many will remember the seven Raphael cartoons which were exhibited in New York in 1900, and will be glad to know that an effort is being made to have those art treasures become the property of an American museum of art.

At present they belong to



VASE WITH MOUNTINGS
By Bonvallet

Mme. Dobrychine, of Russia, who received them as an inheritance from her great-grandfather, a Moscow antiquarian named Loukmanoff, and it is by his name that they are now known. In 1725 Jagozinsky, the Russian minister at Vienna, bought in Italy the cartoons of Raphael, which he conveyed to Russia. As Italy was divided into small states, among which wars were being continuously waged, the cartoons in Italy itself did not attract any particular attention. Such indifference to Raphael finds its explanation in the fact that it was a time of decadence in the arts, and Raphael was not then held in esteem. From Jagozinsky the cartoons passed to his wife, who for forty years kept them in a barn and then sold them to Loukmanoff.



COMING HOME
By Charles P. Gruppé

